



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

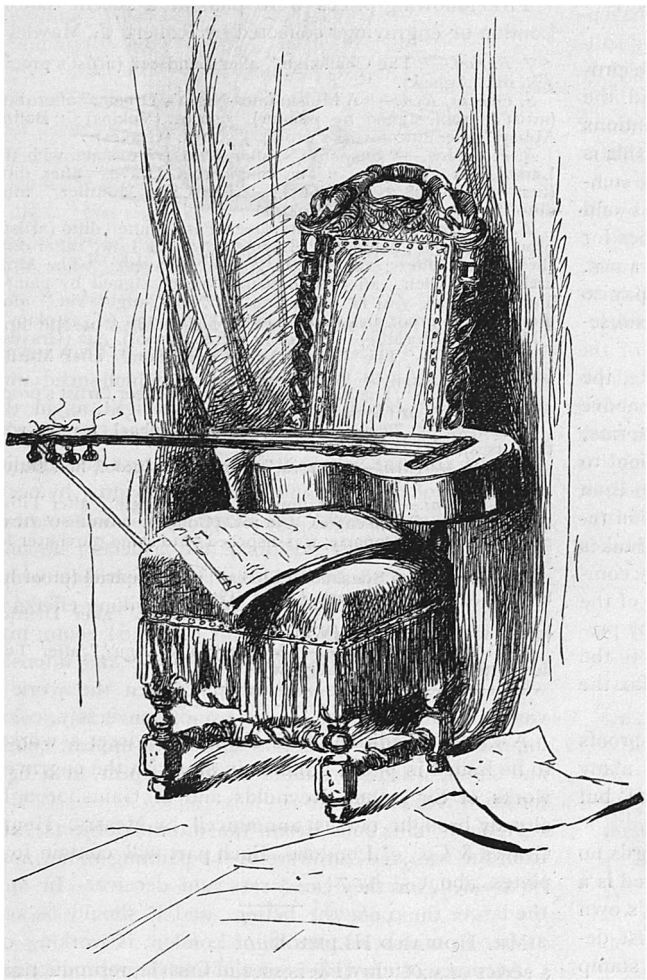
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

respect, are marks of a weak and slovenly mind—of a mind incapable of attaining habits of method and order.

The next lesson will instruct the reader how to begin his picture, carry it through its first, second, and third paintings, with suggestions as to the colors and tints to be used for its different parts.

SKETCHING FROM NATURE.

MR. WALTER SEVERN lectured at the London Institution recently on "Sketching from Nature," with practical illustrations. The art of painting in water-colors in direct imitation of nature, he remarked, is in its origin and present perfection, emphatically English. As Mr. Ruskin has said, it is only by rapid and frequent sketching that it can be acquired. The lecturer went on to say that the sketcher should study comfort in his arrangements, that there might be nothing to distract his attention from his work. The lesson should not exceed about two hours and a half. Having chosen his subject, he was himself in the habit of erecting his umbrella tent, such as they saw pitched on the platform, and seating himself on his canvas-covered tripod, with all needful appliances well at hand. The lecturer gave instructions as to the arrangement and mixing of colors, with remarks on the painting of shadows: in the afternoon and at sunrise they should be painted cool, but warm in broad daylight. Thence he passed to show the various ways of rendering the lights, with observations on stippling, hatching, rubbing, and taking out, recommending the student to provide himself with plenty of clean rags. Glazing was explained as the putting of one color underneath another, instead of mixing the two; to this practice was due the permanence of the works of the old masters, owing to their having escaped chemical changes caused by mixing colors. The effects of glazing Mr. Severn illustrated by a sketch of his own, a cliff scene in the island of Sark. To catch the idea of tone, the learner should look at nature with the eye of an engraver who has to reproduce a scene without the help of color. The stu-



SKETCH. BY PERCY MORAN.

dent should try to make his picture tell a story, if only the incidence of a sunbeam. Real art was nature distilled in man's alembic. No two artists saw nature in exactly the same light, though all copied her conscientiously. He would urge students to lose no opportunity of observing nature, and to take plenty of notes. They would thus be never less alone than when alone.

THE GLORY, NIMBUS, AND AUREOLA.

THE golden "glory" found in "old masters" is a kind of halo, supposed to emanate from the head or body of divine persons. When it surrounds the head it is a nimbus, when it envelops the body it is an aureola.



SKETCH. BY PERCY MORAN.

The "glory" also applies to the union of both. The symbols, emblems, and legends employed in early Christian art form a curious and extensive study. The various forms and attributes of the glory are a most important branch of this interesting subject. In classical times it was a great honor to have a portrait painted on a circular golden shield, and suspended in temples and other public places. The distinction was conferred upon heroes and those who had served their country: Greek inscriptions decreeing these honors are still in existence. In course of time, from the head being painted on a circular gold shield, the shield was attached to the head alone in full-length representations. This is the origin of the nimbus, which frequently appears in pagan pictures, especially those discovered at Herculaneum and Pompeii. Little disks, attached like flat hats to the heads of their statues, were also employed by the sculptors as a mark of distinction and sanctity, although in earlier times sculptors had employed the same kind of plates over their statues simply to protect them from rain or the ordure of birds in the open air. Some painters, from seeing the effect of these plates on the statues, imitated them in actual perspective in their pictures, while others (the earlier ones probably) kept them flat and perfectly round, as in the works of Giotto and Cimabue.

The nimbus being of pagan origin, there was at first some opposition to its introduction into Christian art. But after the eleventh century it was invariably employed to distinguish sacred personages, as the Saviour, the Virgin Mary, angels, apostles, saints, and martyrs. Nimbi are sometimes of various colors in stained-glass windows. They are of various forms; the most frequent is that of a circular halo, within which are various enrichments, distinctive of the persons represented. In that of Christ it contains a cross more or less enriched; in subjects representing events before the

Resurrection, the cross is of a simpler form than in his glorified state. The nimbus most appropriate to the Virgin Mary consists of a circlet of small stars; angels wore a circle of small rays, surrounded by another circle of quatrefoils, or roses, interspersed with pearls. Those for saints and martyrs were similarly adorned; but in the fifteenth century it was customary to inscribe the name of the particular saint, and especially those of the apostles, round the circumference. A nimbus of rays diverging in a triangular direction, which occurs but seldom before the fourteenth century, is attached to representations of the Eternal Father; and his symbol, the hand in the act of benediction, was generally encompassed by a nimbus.

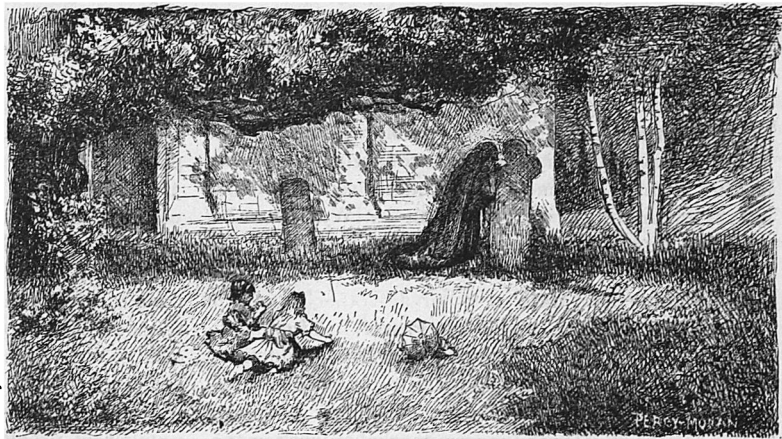
When the nimbus is depicted of a square form, it indicates that the person was living when delineated, and is affixed as a mark of honor and respect. From the twelfth to the fifteenth century the nimbus appears as a broad golden band behind the head, composed of concentric circles, frequently enriched with precious stones.

After this it was defined merely with a line or thread of gold, sometimes quite round, sometimes as a small disk in flattened perspective. As an attribute of power, it was often attached to the heads of evil spirits and Satan himself. The use of the aureola, or enlarged nimbus, which surrounds the whole body, is much more limited than that of the nimbus, being confined to the persons of the Almighty, Jesus, and the Virgin Mary. Sometimes, however, it is seen enveloping the souls of saints and of Lazarus.

The aureola varies in form. That in which Christ is represented, and which was a very early symbol of him, is called "vesica piscis," from the elliptical form resembling a fish. Then there is the "divine oval" and the "mystical almond." When the person is seated, the aureola is circular; sometimes it takes the form of a quatrefoil, each lobe encompassing the head, the feet, or the arms; and it is frequently intersected by a rainbow, upon which is seated Jesus or the Virgin Mary.

FRIENDS AS "MODELS."

IN one of his literary sketches N. P. Willis says: "If you have an artist for a friend, he makes use of you while you call to 'sit for the hand' of the portrait on his easel. Having a preference for the society of artists myself, and frequenting their studios considerably, I know of some hundred and fifty unsuspecting gentlemen on canvas who have procured for posterity and their children portraits of their own heads and dress-coats to be sure, but of the hands of other persons."



"SUNSHINE AND SHADOW." DRAWN BY PERCY MORAN.

FROM HIS PAINTING IN THE NATIONAL ACADEMY OF DESIGN.

There are many curious stories told of the expedients resorted to by artists to obtain sittings, not only for the hands, but for almost every other part of the body. Robert Kempt, in "Pencil and Palette," says: "We know a lady who in figure bears a strong resemblance to a certain popular princess nearly related to her Majesty the Queen. When a distinguished artist, now dead, was commissioned to paint the ceremony of a royal marriage some years ago, this lady, who was a friend of the painter, 'sat' for her bare shoulders, on which the artist painted the head and likeness of the princess in question. When Harlow was painting his celebrated picture of 'The Trial of Queen Katherine' (known also as 'The Kemble Family,' from its introducing their portraits), Mrs. Siddons, it is said, gave the artist only one sitting. It would appear that the

great actress held her uplifted arm frequently, in fact, until she could raise it no longer, and the majestic limb was finished from another original. The notion of Jackson sitting for a female face to his brother-artist Wilkie is amusing enough. One day Jackson chanced to look in on Wilkie, who was then engaged on his celebrated picture 'The Blind Fiddler.' 'Oh,' said Wilkie, 'I am glad to see you; I just want a model. Sit down; that's a good fellow!' Jackson, who was then in the prime of life, complied, and in the result was not a little amused to find that Wilkie had used him as a model for a woman in his picture—the grandmother with the child upon her lap, next to the fiddler on the left of the picture. The artist of course avoided making prominent the male characteristic of the sitter's face, but the likeness was patent to those personally acquainted with the features of the original."

The Print Collector.

LATE ETCHINGS IN "L'ART."

It is hardly too much to say that, as regards its etchings, the quarterly volume of "L'Art," just received from Mr. J. W. Bouton, the American agent of the French publishers, is the strongest that we remember. Out of the twenty plates only three or four are below the average standard of excellence, while of the remainder there are at least half a dozen of extraordinary merit.

A curious plate by Felix Buhot represents a series of winter street scenes in Paris. All sorts of strange effects are produced by the use of sulphur, acids, and the scraper. Strong contrasts and great brilliancy are obtained, but it is only the end which justifies the means employed, and we caution young etchers against attempting such experiments as are here employed.

From this curious, although pleasing performance, it is with pleasure that one turns to the work of Ferdinand Leenhoff. This distinguished Dutch sculptor, who, as some of our readers know, made some remarkable terra-cotta fireplace decorations, with life-size human figures, in the grand salon in Prince Demidoff's Parisian palace, interprets the painting of "A Village Interior," exhibited by his countryman, Joseph Israels, in the Salon of 1876. The plate is remarkably well etched, the values particularly being admirably preserved and very carefully graded. By the same skilful hand we have a powerful reproduction of Rembrandt's "Man at Arms," from the San Donato Gallery, and the portrait of an old lady—the etcher's grandmother. "Golgotha," a masterpiece after Rembrandt, representing the crucified Christ, is superbly etched by M. Gaucherel, the accomplished art director of "L'Art."

Rajon's etching of Gainsborough's famous "Blue Boy" is almost as remarkable as a color effect in black and white as is the original in its wonderful blues. In looking at this work one surely need not regret that the interpretation of the same subject by Waltner, who was first intrusted with the commission, was not allowed to see the light of day. Certainly it could have been no better than this.

David Requier's "Monk at Prayer," after J. J. Weertz's painting, is altogether a grand production, rich in color, bold in execution, and admirable in modelling. It would look well framed for a wall.

For beauty of color the most remarkable work in the volume is Gaujean's interpretation of Antonio Moro's picture in the Louvre of Louis Del Rio and his two sons at prayer. The representation of the various textures introduced in this plate shows profound technical knowledge. The study of such a work amounts almost to an education in the wonderful possibilities of the needle and the acid bath. Hardly inferior to this is Koepping's reproduction of Titian's well-known portrait of Francis I. in the Louvre. Compared with such masterly productions Millais' "Child Eating a Waffle," after Maas' picture, seems tame and labored, and Hazeltine's careful "Venice from the Lido," commonplace. But surely unworthy of a place in the volume is Charles Courtry's blundering misinterpretation of "The Sleeping Servant," after Van der Meer's picture in the recent Wilson sale. The perspective of the foreground is unintelligible, and the etcher apparently has confounded part of the woman's dress with the woodwork of the table and the slipping table-cover. The plate was probably finished in a hurry to be in time for the

Wilson sale; for while some parts are worthy of Mr. Courtry's professional reputation and are minutely completed, others are quite slighted.

MÉRYON AND TURNER ETCHINGS.

AT a recent print sale at Christie's in London a large collection of the etchings of Méryon and other prints was sold. Out of one hundred and fifty Méryons a few were of fine quality. The ordinary published state of "Le Pont Neuf et la Samaritaine" fetched £10, the same of the "Pont au Change vers 1784" selling for £9 9s. Both are after Nicolle, and among the best of Méryon's smaller work. A fine impression of the always rare subject, "Entrée du Couvent des Capucins français à Athènes," in the second state, brought £12 12s. (Fine Art Society); a not very brilliant impression of the "Stryge," called in the sale catalogue "second state," but really the first, fell for £11 11s. A good impression of "Le Pont Neuf" reached £11 10s.; and a very bright impression of "Le Pont au Change," in the first state, with the balloon "Speranza," £15 15s. (Horne); an impression of the "Abside," described in the sale catalogue as in the second state, but really in the third, with the date erased, fell for £11; while a magnificent impression of the second state of that subject—the state immediately before that in which the date was erased—was properly appreciated by connoisseurs, and reached the sum of £25 4s. (Nosedá).

Of the highly prized impressions of "The Liber Studiorum" of Turner, sold the same day, we note the "Castle above the Meadows," commonly known as "Oakhampton"—a very pleasant impression—£10 10s. (Addington); "The Little Devil's Bridge," £21 (Waller); "The Leader Sea-piece," £14 3s. 6d.; "London, from Greenwich," a tolerable impression, £11 (Agnew); "The Junction of the Severn and Wye," a beautiful impression, undoubtedly in the second state, £14 14s. (Agnew); "Woman at a Tank," sometimes called "Hindoo Ablutions," £12 2s. (Waller); "The River Wye," £19 9s. (Whitehead); and "The Source of the Arveron," a fine first state, £21 (Colnaghi).

PROTECTION FOR PRINT-BUYERS.

NEARLY all the plates of importance which are produced in Great Britain, France, Germany, and the United States are now published under the regulations of the Printsellers' Association, of London. As this is greatly in the interest of buyers of engravings and etchings, we summarize, from The Artist, the aims and objects of this Association, showing what it does for the protection of the public as well as what it does not.

Members are elected by ballot; publishers pay 20 guineas the first year, and 10 guineas annually subsequently; ordinary members pay 2 guineas a year.

Upon a publisher being about to issue any plate, the price of the artist's proofs of which is to be above 31s. 6d., he fills up one of the "declaration" forms, which sets out a description of the work sufficient to identify it, and the full number of the proofs, in each state, that it is his intention to strike off. Upon receipt of this by the secretary, that official at once takes this declaration to two independent members of the committee, who countersign it. Once in the hands of the secretary this declaration is unalterable under any pretence whatever, and becomes his instructions as to the number of proofs to which he is permitted to affix the stamp of the Association.

There is no limit whatever to the number of proofs that the publisher may choose to declare. As many as he "declares" he is entitled to have stamped, but not a single copy beyond.

The fact of the stamp being upon a proof affords no indication that the plate from which it was printed is a fine engraving: this is a matter which the buyer's own knowledge must enable him to decide, or he must depend upon the judgment of others; but what the stamp does is to assure him that he is about to buy, or has bought, one or more of an ascertainable fixed number of proofs.

If every proof buyer would request to see a copy of the "declaration" of any plate he may contemplate purchasing, he would materially assist in exercising a desirable check against the printing of excessive numbers of proofs by some few houses.

Whenever the public choose to buy unstamped proofs of etchings or engravings issued since the establishment

of the Association, they must be aware that they are preferring to place their implicit confidence in the statement of some individual or firm of individuals (who may be strictly honorable men, and well worthy of that confidence) as to the number of proofs which have been, or are to be, struck off.

Many, no doubt, are worthy this confidence; but yet it is as well the public should be fully alive to the nature of the temptation which is resisted by these gentlemen who hold aloof from the control of the Association. Their position is analogous to that which would be occupied by the printer of Bank of England notes, were the bank directors to be satisfied with the assurance of that functionary as to the number of notes that he and the issuing clerk had put into circulation.

The following English works have been issued, or announced for immediate issue, by the firms stated. Those marked with an asterisk [*] are members of the Printsellers' Association:

*Thos. Agnew & Sons.—"The Wayfarers," by Fred. Walker, A.R.A.; etched by C. Waltner; 24½ by 17½; A.P. on Whatman's paper 400 at 12 gs.; present. on do. 25; B.L. on Japanese 100 at 6 gs.; L.P. on India 300 at 4 gs.; prints 2 gs.

*H. Blair Ansdell.—"Duck Shooting" (Irish retriever and wild duck), by Richd. Ansdell, R.A.; eng. by J. Cother Webb; mixed; 17½ by 11½; A.P. 250 at 3 gs.; present. 25; B.L. 100 at 1½ gs.; prints 10s. 6d.

Dowdeswell & Dowdeswell.—"The Wandering Minstrel," by Birket Foster; 7 by 8½; etch.; remarque proofs numbered and signed 30 at 5 gs.; A.P. 100 at 4 gs.; lettered p. numbered at 2 gs.; prints 1 g. "The Theologians," after H. Helmick; etch. by Léon Richeton from the painting exh. R.A. 1879; 15½ by 12½; 25 remarque pr. numbered and signed at 4 gs.; 100 A.P. at 3 gs.; prints 1 g. "A Relic of the Past," mezzotint by J. Lumsden Propert; 14½ by 9½; A.P. 100, numbered and signed, at 4 gs.; plate destroyed. "Rush Harvest," etch. by H. R. Robertson; 12 by 7; 10 remarque proofs vellum at 3 gs.; 50 proofs on Japanese at 2 gs.; 50 proofs on Creswick (with water lily) 1 g.; plate destroyed. "La Boucherie," etch. by Léon Lhermitte; 6½ by 7; 12 A.P. numbered and signed at 2 gs. "Portrait of Rembrandt," after the painting by Rembrandt in the Natl. Gal.; etch. by C. Waltner; 14½ by 18; 50 proofs on vellum (all sold); 150 proofs on Japanese at 9 gs. "Lady Camden," after Sir Joshua Reynolds; etch. by C. Waltner; 14½ by 19½; 126 proofs vellum at 10 gs.; 150 proofs Japanese at 8 gs.

*Goupil & Co.—"Alone" (the evening of the wedding); by E. Tofano; eng. A. & E. Varin; mixed; 13½ by 22; A.P. 152 at 8 gs.; B.L. 100 at 4 gs.; I.P. at 2 gs.; plain prints 1½ gs.

*L. H. Lefevre.—"An Old Monarch" (a Nubian lion's head); by Rosa Bonheur; eng. W. H. Simmons; mixed; 15 by 18; A.P. 175 at 5 gs.; present. 25; B.L. none; L.P. 100 at 2 gs.; prints 1 g.

PRICES OF RARE ENGRAVINGS.

THE following prices were paid at a recent sale in London of engravings collected by Robert C. Mawley:

J. Burnet.—"The Challenge," after Landseer (artist's proof), £39 18s. (Agnew).

S. Cousins, R.A.—"A Midsummer Night's Dream," after ditto (artist's proof, signed by painter), £30 9s. (Vokins); "Bolton Abbey," after ditto (artist's proof), £36 15s. (Graves).

B. P. Gibbon.—"Suspense," after ditto (rare state, with the Lamb), £21 (Vokins); "The Shepherd's Grave," after ditto (first state), £28 7s. (Vokins); "The Chief Mourner," after ditto (first state), £22 1s. (Vokins).

T. Landseer, A.R.A.—"The Deer Pass," after ditto (artist's proof), £38 17s. (Vokins); "Laying down the Law," after ditto (before any letters, rare state), £51 9s. (Graves); "The Monarch of the Glen," after ditto (artist's proof, signed by painter and engraver), £64 1s. (McClean); "Not Caught Yet," after ditto (artist's proof, before any letters), £24 13s. 6d. (Vokins); "Night and Morning," after ditto (artist's proof), £42 (Graves).

A. Lefevre.—"The Immaculate Conception," after Murillo (artist's proof), £30 9s. 6d. (Lausser).

C. G. Lewis.—"The Sanctuary," after Landseer (artist's proof, India paper), £21 (Agnew).

J. Longhi.—"The Sposalizio," after Raphael (proof, with the verses), £34 (Ellis).

Raphael Morghen.—"Aurora," after Guido (proof, first state), £81 (Goupil).

N. Schiavoni.—"The Assumption of the Virgin," after Titian (proof with the Polish eagle), £39 10s. (Goupil). (Another artist's proof, a different property, was disposed of to same purchaser for 38 gs.)

P. Toschi.—"Lo Spasimo di Sicilia," after Raphael (proof before S.P.Q.R., on banner), £28 7s. (Goupil).

J. G. Wille.—"Les Musiciens Ambulans," after Dietrich (proof with arms), £21 (Walford).

J. T. Willmore, A.R.A.—"Mercury and Argus," after Turner (artist's proof), £21 (Agnew).

A LIBRARY edition of Sir Edwin Landseer's works, to be issued in parts, uniform in size with the engraved works of Sir Joshua Reynolds and of Gainsborough, already brought out, is announced by Messrs. Henry Graves & Co., of London. Each part will contain four plates, about 5½ by 7.

MR. HOWARD HELMICK, of London, is working on a series of six etched likenesses of Carlyle, reproductions of portraits and sketches in the possession of the family, and covering a period of about fifty years.

AN exhibition of etchings under the auspices of the New York Etching Club will be held at the National Academy of Design during the month of February, 1882, in conjunction with the annual exhibition of the American Water Color Society. Contributions will be received from all etchers in the United States.